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the hand would have been more in keeping with the general character of the piece.

*Lovely Spring (Frühlingslied).* Composed and dedicated to Mrs. Witt, by Willem Coenen.

*The Kindly Stars (Die Guten Sterne), Song.* Composed and dedicated to Miss Mina Poole, by Willem Coenen.

THESE two songs are very excellent specimens of the German "lieder," a style of composition so infectious as to cause some rather serious outbreaks amongst those small English song-writers who have no real individuality to fall back upon. The pure and spontaneous "lied" of the native German is, however, scarcely to be transplanted with any success; and we, who believe that nationality in music is incapable of successful imitation, cannot admit that the song of an English writer becomes French or German, according to whether it is called a "chanson," or a "lied," on the title-page. The first of these compositions commences in D minor, with the somewhat conventional triplet accompaniment, but with a well-marked vocal melody, which, after closing placidly in the relative major, starts off with an "agitato" movement, leading to an effective burst in D major, in which key the first verse closes. The second verse is a repetition of the first, with the exception of a short *coda*, well harmonized, and aptly expressing the words. The second song, "The Kindly Stars," begins in the same key, with a syncopated accompaniment for the right hand, which contrasts well with the quiet voice part. After a passionate phrase, in F major, we are conducted through a number of transient modulations, the system of "word painting," although generally felicitously carried out, being perhaps somewhat overdone. The last phrase, in D major, is exceedingly effective. On the whole, we are much pleased with these earnest vocal works of a composer, who writes with sufficient freedom and originality to make us desire to meet with him again.

*Six Songs.* By Henry Hiles, Mus. Doc., Oxon.

1. *An Evening Song.* Words by Fanny Kemble.
2. *Infant Slumbers.* " Leyland Leigh.
3. *To Blossoms.* " Herrick.
4. *Chide, if thou wilt.* " Leyland Leigh.
5. *A Serenade.* " H. W. Longfellow.
6. *A Doubting Heart.* " Adelaide Ann Proctor.

WE exactly describe the effect produced upon us by these compositions when we say that, although they abound in workmanship of so artistic a nature as to leave no doubt that they are the productions of an accomplished artist, they appear rather to be built up and elaborated on paper, than to flow spontaneously, and we might almost say, unconsciously, from the mind. Seeing, however, in the present day, how much music of this kind maintains its place, (and, in the absence of works by those who may be termed the "inspired" writers, there is no doubt ample room for it), we are ready to accept these six compositions by Dr. Hiles as rather favourable examples of the class. No. 1. is an extremely graceful melody, the effect of which is heightened by a flowing quaver accompaniment, and a characteristic left hand part, in the style of Gounod's well known Serenade. No. 2. is somewhat more common-place; but the quiet, musician-like harmony which accompanies it, will make it a welcome song to those who have learned to produce effects by legitimate means. Herrick's beautiful words are exceedingly well expressed in the third song on our list, which we are inclined to believe the best of the set. The effect of the voice commencing on the second quaver of the bar, at the beginning of each verse, is extremely good; and shows that Dr. Hiles has well studied, what so many composers neglect, the correct accentuation of the poetry to which he has wedded his music. The repetition of the last words in each verse is a very excellent point; the deferred close giving a lingering effect to the phrase in thorough consonance with the meaning of the poet. No. 4. is again remarkable for the very commendable attention paid to the correct expression and accent of the words. The melody, too, is pleasing and vocal; but why

does Dr. Hiles group his quavers in the left hand so pertinaciously in  $\frac{3}{4}$  rhythm? Some of the bars, where the upper part is grouped in  $\frac{6}{8}$  and the lower part in  $\frac{3}{4}$  (as in the second bar, last line, page 1) appear absolutely to contradict each other. In No. 5, the composer ventures on somewhat dangerous ground; for Longfellow's Serenade has received many appropriate settings from musicians of established reputation, that of Molique being perhaps the most successful. Dr. Hiles has steered clear of any imitation, which is at least one great merit, and has given us a graceful melody in  $\frac{6}{8}$  rhythm, (although the accompaniment is again grouped regardless of the accent) the poetry throughout being duly considered in every phrase. The treatment of the concluding words, "My Lady sleeps," is exceedingly happy; and the final close in the melody on the third of the key-note triad, should always be adhered to, although the key-note itself is also given for the sake of convenience. No. 6. is a very sympathetic rendering of Miss Proctor's words, each verse beginning with a slow movement, in which G flat and C flat most aptly express the tender melancholy of the poetry; and the subject commencing "Oh, doubting heart," seems to flow naturally from the broken phrases with which the song opens. As we have already said, these compositions are undoubtedly the work of a conscientious musician; and, as such, are entitled to the respect of all who desire that "Royalty" ballads should not reign supreme in our drawing-rooms.

*Marche de la Garde Impériale, pour Piano.* Par Jules Egghard.

A DASHING and brilliant March, the first subject written throughout in octaves. The second theme, in the sub-dominant, with a semiquaver passage, thrown lightly off between the notes of the melody, forms a good contrast with the bold subject which precedes and follows it. The March is effectively wound up with an animated *coda*.

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*Etude, in E, for the Pianoforte.* Composed and dedicated to W. G. Cusins, Esq. By Claudius H. Couldery.

AMONGST the innumerable pianoforte pieces daily issuing from the music-shops, it is difficult to select one which in the slightest degree identifies itself with the title given to it by the composer. Aquatic effects of all kinds have been very nearly exhausted; and "murmurings," at every part of the day, except midnight, (when the majority of respectable people are supposed to be asleep) have been equally overdone. And yet, as we have said, most of these titles could be transferred from one piece to another, with scarcely any detriment to the attraction of the composition. Little wonder, therefore, can be excited at the constant attempts of Pianoforte writers to escape titles altogether; and the word "Etude" is, perhaps, sufficiently evasive to disarm criticism upon its applicability. Unfortunately, however, so many of the modern monotonous "pieces" are "études," and so many of the melodious "études" are "pieces," that it becomes utterly impossible to conjecture, even from this title, what kind of work we are to expect. Mr. Couldery's composition is no more an "étude" than a "piece," and no more a "piece" than an "étude;" but it is an effectively written and melodious sketch, in the modern style, with a well-marked air, to be sung with the fourth finger at the top of a series of arpeggios, many of which will, however, be found awkward to play with the requisite degree of equality. The theme in the relative minor is effective; and the entire piece bears the stamp of being written by a musician, who, if he do not fall too much into the conventional "groove," may yet do better things.

*A Voice from Heaven.* Song. Composed and dedicated to Mrs. John Tillott, by Charlotte M. Hewke.

THERE is feeling for melody in this song, and the words are well expressed. The harmonies are simple and rarely offend; but if the composer would give us a  $\frac{6}{8}$  on the first half of the Dominant harmony, in the last bar